

The Woman's Page of The Times-Dispatch

The Different Ways in Which Women Give

Generous to Themselves, From Impulse, From Conventionality, From Duty and From the Best Motives.

The several classes of givers among womenkind might bear interesting classification, for there are many different ways of being generous. Some women there are who are generous only to themselves and they might come under the head of auto-givers.

There are others who are thoughtlessly generous, who give from the impulse of the moment, not because they wish to do good to themselves and their fellowwomen or men, not because they have an uplifting motive, but because the demand being presented they make careless response. They should be entitled givers of the occasion, accidental or chance givers.

There is a class of women who make their peace with conscience, in atoning for their wrongdoing and rehabilitating their self-esteem by the amount they give away. There is much foolish wasting of time and unwarranted extravagance represented in the sum total of their conscience money. They might be reckoned as penitential givers.

Many women are poseurs by nature and environment. The least of their actions, let alone the more important function of charity bestowal, is inspired by a desire to play to the gallery, to win the applause which is to them the savor of life and its fragrance. To such women generosity is a means to an end which ranks them as theatrical givers.

Giving is sometimes grudgingly done by women, who are angry at being placed in the midst of those of their world and class in a position where they feel themselves obliged unwillingly to follow the example of associate leaders, women whose word with them is an authoritative utterance. Such women deserve to be called conventional givers.

A sense of duty and not a sense of obligation regulates many womanly generosityes. Women often forget that "the gift without the giver is bare," and that "it is not what we give, but what we share" which makes the basic spirit of all that is real and true in charity. These dutiful women, therefore, who miss their joy, because they go only half way, are best described as moral givers.

Last and greatest of all are the women who give out of a full hand and heart, to help the needs of humanity, who are the practical exemplifiers of neighborliness as Christ preached it, who make the world and those around them better during their short span of existence, and then pass onward to fuller opportunities in the broader life beyond and above this.

Women's Alumni Work.

The occupations of the women alumni of Beloit College, Wisconsin, which has been co-educational for about fifteen years, may prove of interest to other women. The statistics show that—

- Eighty-eight are teaching.
- Fifty-four are married.
- Nineteen are at home.
- Three are librarians.
- Four are graduate students.
- Two are college instructors.
- One is a supervisor of domestic economy.
- One is a vice-president of a bank.
- One is a nurse.
- One is an editor.
- One is an assistant postmaster.
- One is a visitor of Associated Charities.
- One is a superintendent of Northwest District of United States, in Chicago.
- Two are high school principals.
- One is a student in the Baptist Missionary Training School, Chicago.
- One is the industrial secretary of the Young Women's Christian Association, Detroit.
- One is a bookkeeper in a bank.
- One is a teacher in North China Union Woman's College, American Board.
- One is a nursery visitor of United Charities in Chicago.
- One is a private tutor.

The Little Lighthouse Girl.

A charming story is told of Florence Martus, of Elba Island, near Savannah, Georgia, who has come to be known to sailors as "the little lighthouse girl" because, for the last eleven years, she has waved a friendly signal to every craft passing between Savannah and the sea. It has become a habit with Miss Martus to bid vessels passing out good luck, and to welcome those coming in.

The Martus home stands all to itself on Elba Island. There is no wharf for landing, and visitors are like angels' visits, few and far between. As the steamers and other craft never come near enough, there can be no interchange of greeting except the waving of a handkerchief during the day, or of a lantern at night. As soon as the girl's demonstration is made there comes back a salute from the steam whistles of the vessels. Miss Martus desires that all vessels seen in the lighthouse on their course shall be signaled. When asked to give her reason for her wish, she said that her friendly act, she believed, cheered the crews of the ships.

Is Life Worth Living?

Is life worth living? Yes, so long as spring revives the year, And hails us with the cuckoo's song To show that she is here; So long as May of April takes In smiles and tears, farewell, And wind-flowers dapple all the brakes, And primroses the dell; While children in the woodlands yet Adorn their little laps With lady-smooth and violet And daisy chain their tapers, While over orchard daffodils Cloud shadows float and fleet And ouzel pinks and lavender, trills, And young lambs buck and bleat; So long as the wind whistles the bud And swells and tenses the rill, Makes springtime in the maiden's blood, Life is worth living still.

ALFRED AUSTIN.

The Language of Flowers.

The passion flower is remarkable as an emblem, (its leaves are thought to represent the head of the spear by which Christ's side was pierced; the five points his wounds, the tendrils the cords which bound him; the ten petals the faithful apostles. The pillar in the center is the cross, the stamens the hammers, the circle around the pillar the crown of thorns and the radiance the glory.) The laurel is an emblem of victory and glory, and ivy and laurestinus denote immortality.



SMART TROTTEUR FROCKS OF WHITE SERGE, HEAVY LINEN AND PLAIN AND STRIPED SILK.

L'ART de la Mode.

The Universal Sisterhood

A recent number of the Housekeeper contained a story that thoroughly exploits the value of real graciousness in women, the sort that comes from the heart and has kindly thoughts for all. The story says—

Some city women interested in civic reform were gathered in the office of a city executive waiting for an interview. They were charming, clever women, well dressed and at ease in any surroundings. As they waited they chatted of various things, and one told that her little son had been badly burned a few days before. The others spoke sympathetically. On the opposite side of the office sat a poor, battered wreck of womanhood, there on an errand widely different from theirs.

The next time your little boy gets burned you put linseed oil and lime water on it. You ought to keep it handy. There ain't nothing like it to take out the fire," said the poor creature.

It was her assertion of sisterhood in the common trials of humanity.

Most of the women froze instantly, indignant that she had dared address them in a familiar way. But the one faced her frankly. "Yes," she said, "that is good. It is just what the doctor told me to use. It is kind of you to tell me about it."

There was no familiarity in her manner, nor was there a hint of superiority. She, too, recognized the universal sisterhood and spoke to the woman across from her on that level.

The Silver Creek Smiths.

The Detroit Free Press is responsible for the following story:

A countryman had been to the city and went home brimful of news. "You, member the Smiths?" he asked his wife, "the Silver Creek Smiths, them as got rich on their granfeyther's money?"

Yes, she remembered them. "I seen 'em. They're way up; live in a grand house on a street they call a thoroughfare. They ride in a double kerridge, and have no end of money."

She said she s'posed as much. "But, Mandy, you wouldn't want ter change places with her; I see her a minute, and I didn't hev the heart to speak ter her. She's bin humbled right down to the dust. She's as blind as a bat."

Blind! Mandy guessed not. "But she is," insisted the countryman in strenuous tones. "Fust, she didn't know me that's rid down hill and played tag with her when she warn't knee high to a turkey. Then Mandy, the her eyes was wide open, she went right along the streets, all dressed up in her fine clothes and a little mite of a dog was leading her along. He was tied to a strong, and she had hold of 'other end of the strong. Now, Mandy, how'd you like to be her?"

The Bifurcated Touch in Newest Skirts

Eleven Models Shown for the Consideration of the Devotees of Fashion

The April L'Art de la Mode calls the attention of smart women to the different phases of the jupe-culotte, now being exploited by various great fashion houses of Paris. Even while L'Art de la Mode does not regard the harem skirt as anything but a freak of fashion, it displays eleven distinct types of the skirt, each illustrating a different division.

Concealed by Tunic.

Many of the models have the trousers, or pantaloons, partly hidden by a tunic of the same material, which renders the division less apparent, except when the wearer is in progression. For costumes of this description evening fabrics of every sort are used, from transparent chiffons and marisettes to sumptuous satins and brocades.

Borders Everywhere.

Borders are seen everywhere, and dressmakers are beginning to regard wonderful patterned silks and chiffons as more adaptable and productive of finer results than formerly. Tiny buttons, in silver or in gilt, and placed close together in rows, are conspicuously present in the trimming of spring gowns. Narrow band borders appear on frocks of silks, challoes and other popular fabrics.

Bands and Pippings.

Silks with lengthwise stripes have bands, cut bias or crosswise, sometimes with bias pippings. Sleeves show natty little cap-like effects, open on the under side and turned back, these reversed sections on sleeves and skirt being held by silk buttons. A new cut for the sleeve gives perfect freedom to the arms. It consists of a small under arm piece, placed in the sleeve, which is one with the bodice, and cut in a point to meet the under arm bodice seam.

One-Sided Effects.

One-sided effects are an extreme of fashion in many of the spring costumes. In a Paquin frock, one-half the bodice and one sleeve appear in black silk, with white stripes. The other half and sleeve are of white net, trimmed with lace and black velvet buttons.

Inside Girdles.

Bodices have simple silk linings, unboned. But tacked to the lining at intervals is a fitted and boned girdle of lawn or silk, about six inches deep, extending below the waist line, holding the bodice to the figure, yet permitting perfect freedom and suppleness of motion.

Wedding Gown and Veil.

The court train, which varies in length from three to five yards, and is detachable, hanging between the shoulders and then widening out, has again become fashionable for bridal frocks. The empire wedding gown often has no drop skirt, a petticoat of white Italian silk, finished with silk fringe that is headed by orange blossoms or lace rosettes, being used instead.

Fashions in Laces.

There is a preference this year for Brussels point, point de Venise and Milan point on wedding gowns. A bit of caracmacross is pretty, combined with some other lace, and real Irish belle lace is also permissible. Hand embroidery, in silk floss, silver thread, or a combination of both, is effectively used on wedding gowns. The plainer the cut of the gown, the greater the advantage of embroidery touches on the revers, front of skirt or panel sash ends.

Arrangement of Veil.

A cap-like arrangement of the bridal veil is still favored. A charming idea for a net veil, bordered with Brussels lace, is for the cap to be held in around the face by a wreath of orange blossoms, and then to fall to the length of the train, where it is caught by clusters of the blossoms. A bride who is fortunate enough to own a real lace veil nowadays will not fall to wear it, as the vogue for such is very decided. The tulle veil should be three and a half yards long, and may be attached to the hair in the back, below the coronet of puffs. Across the front, and just above the brow, is drawn a separate piece of the tulle, which meets the veil just back of the ears, with a spray of orange blossoms and buds to hold it in place.

Bride Racing.

Among curious marriage customs of different countries is that which takes the form of what is known as bride racing. The girl is given a certain start, and the lover is expected to overtake her. An observer among the Calmucks assures us, however, that no Calmuck girl is ever caught unless she has a decided preference for the man who is her pursuer.

On the contrary, another writer, Mr. Kennan, describes a bride race among the Koriaks, of Northern Asia, which he witnessed, where the girl ran, with her lover following, through successive compartments in a large tent. The maid was fleet of foot, and left the lover behind, but she awaited his overtake in the last compartment. And this confirms the wisdom of old and the utterance of seers, who declared that "the race is not always to the swift."

The Grace of Modesty

This instance of the grace of modesty is related concerning a well known Virginia author.

They had met in Brooklyn at a little evening party—the young man and an older one—and were coming back to Manhattan together. The young man inquired the elder's vocation in life and the older replied that he had practiced law for eighteen years.

"And later," he added, "I have done a little writing."

"Ever got anything published?" asked the young man.

"Yes, a few things," replied the elder.

"Write under your own name?"

"By the way, I don't believe I quite caught your name."

"Thomas Nelson Page," replied the other quietly.

Alexander's Mother.

Alexander the Great never wore any garments save those that were made by his mother.

The beautiful robes she fashioned were displayed by him to the Persian princes visiting his court as evidences of the industry and skill of Olympia. Otherwise she was distinguished as being the daughter of a chieftain, the wife of a sovereign and the mother of a conqueror.

Marlbrough's en vu-t-en Guerre.

This Marlborough—improperly written in all books—is the hero of a popular French song, but bears no relation to John Churchill, the English Duke of Marlborough, noted for his victories over the French in the period of Louis XIV.

The Marlborough of the song was evidently a crusader or ancient baron who died in battle. Of his lady, climbing the castle tower and looking out for her lord, this story is told:

"Marlbrough is gone to the wars. Ah! when will he return?"

"He will come back by Easter, lady, or at latest by Trinity."

"No, no! Easter is past and Trinity is past, but Marlborough is not returned."

Then did she climb the castle tower to look out for his coming. She saw his page, but he was clad in black. "My page, my bonnie page," cried the lady, "what brings thee here, what tidings of my lord?"

"The news I bring," said the page, "is very sad and will make you weep. Lay aside your gay attire, lady, your ornaments of gold and silver, for my lord is dead. I saw him borne to his last hour by four of his followers. Cue carried his cuirass, one his shield, one his sword, and the fourth walked beside his bier empty-handed. They laid him in the earth. They planted his grave with rosemary. The nightingale sang his dirge and the mourners chanted his victories."

What Clever Women Note in Centres of Fashion

Petticoats, Neckwear, Evening Gowns, Coiffures and New Headwear.

Petticoats of net and marisette are now considered very smart, so L'Art de la Mode says. It is authority further for the statements that these petticoats are cut straight and rather plain with a side-plaited self-bounce, that the latest novelty in veils is a rust shade veil, exactly the color of rusted iron, that smart high shoes are of white buckskin with scalloped edges, and that white silk or satin parasols, with a six or eight-inch border of black velvet are considered very handsome.

Neckwear.

Neckwear shows touches of black worked on white batiste or linen. Some have chic little pump bows of tiny scarfs of black and white satin. The scarfs are lovely, especially on slender women with long throats and graceful shoulders. A wide collar, with sailor effect in back and pretty shield shaped plait in front, is of white French batiste, embroidered in lavender with scalloped edge, buttonhole and stitched in white.

Evening Gowns.

On evening gowns will be worn many boleros of tarnished gold lace or of real lace worked in a gold thread and Aligree patterns. A light bolero of chiffon will artistically correct the effect of a kimono sleeve that is not just right, for who can boast, even among the best dressmakers, of always being entirely successful with a dress? Indeed, it is just under the arms that evening gowns of fragile chiffon or light silk become crumpled, torn or spoiled, more often than anywhere else. The addition of a little bolero makes it possible for a few patches to be put in, which the wisest can never discover.

Coiffures.

The Empire style of coiffure is the one that is most fashionable this season. The hair is waved, parted two inches on the left side and gathered into a coil just at the angle between the crown and the nape of the neck. Then the coiffure's art in the form of loose puffs that are not pinned down at both ends is put on. The front of the hair may be worn in soft, flat waves or in a modified pompadour.

Coiffure Ornaments.

The many shell combs and pins which have been so popular are no longer seen. Bands, much narrower, placed well to the front and close to the head are the newest things. Hair wreaths of flowers or leaves are very charming and new. The bewitching mob cap which madame may put on for boulevard receptions is kept in a sashet, so that it perfumes the hair.

Odd Effects in Hats.

Hats show, as always, the foibles of periods of transition. They are making any number of odd effects. The high toque of tulle, which was charming at the beginning of the season, has begun already to be common. For simple hats, there are many large bows of ribbon on those of tagal straw or crin, faced with black velvet. Striped ribbons are particularly in vogue, the most popular being black and white, blue and white, or red and blue. Many pretty toques are draped with large plateaus of crin or tagal straw, treated exactly like a material, by the yard, which simplifies the requirements of the milliners very much. They are also using the large striped plateaus, which can be made up into coquettish turbans very easily.

Dressy Hats.

For dressy hats, the use of velvet for the lower part is pretty general. It is true that this is very becoming. Just now, no matter what be the color of the hat, the facing is of black velvet. The ostrich feather remains popular. I have heard it said at several of the big milliners, that we are going to wear the willow feathers any more, but will return to the empla ostrich plumes.

Easter Monday Card Party.

A new idea for a charity is here given. Send the invitations on flower-decorated cards; ask each guest to bring a card, a flower, a fern or a bouquet of flowers. The score is kept by blossoms, and carnations are best for this purpose, as they last well. At the finish each guest will possess one or more of the fragrant reminders of his good or bad luck.

The crown should be served in individual floral molds, and the roses ornamented with crystallized rose leaves, candy roses and violets. After the party the plants are sent to a hospital. There are no prizes, the floral offering being purchased with the prize money.

An Old Indian Legend.

There is an old Indian legend that a poor man throw a bud of charity into Buddha's bowl, and it blossomed into a crown and flowers.

So the Christians faith may be thrown into isolated and scattered communities, into faroff lands and, it bursts forth into a thousand fragrant blossoms and bears fruit in every activity of human life.

Judge and Executioner.

"The Cyclopaedia of Illustrations for Public Speakers," just published of Funk & Wagnalls, is responsible for the following anecdote:

At a large dinner party given in Washington, a lady sitting next to William M. Everts, then Secretary of State, said to him, "Mr. Everts, don't you think that a woman is the best judge of other women?" "Ah, madame," said Mr. Everts, "she is not only the best judge, but the best executioner."

Easter Dainties.

Hot cross-buns are made by cutting a deep cross in the buns before baking, and then filling in the gash with frosting just before they are done. The following recipes for Easter treats will be welcome, as they are decided novelties.

Make a rich puff paste, bake in fluted tart tins; let them cool before filling; in fact they may be made several days ahead of time. For snow tarts, all the shells with whipped cream; over the top top coconut grated, chopped almonds and a big luscious strawberry jam being serving.

Cheese tarts are made by taking one cupful of curd drained dry, yolks of two eggs, three cups of sweet cream, a pinch of salt and pepper, sweeten to taste. Add one cup of candied cherries; when done, frost and put in the oven to delicately brown.